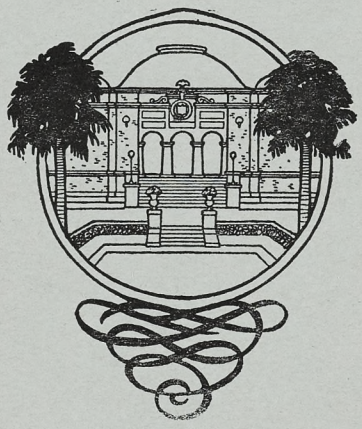
CATALOGUE

Gallery of Fine and Applied Arts



MUSEUM, HISTORY, SCIENCE AND ART

EXPOSITION PARK, LOS ANGELES

NOVEMBER 6, 1914

EVERETT C. MAXWELL, Curator
ROSE H. LIPPINCOTT, Assistant Curator

ART AND THE DAILY LIFE OF MAN

"If you accept art, it must be part of your lives, and the daily life of every man. It will be with us wherever we go, in the ancient city full of traditions of the past, in the newly cleared farm in America or the colonies, where no man has dwelt for traditions to gather around him; in the quiet countryside as in the busy town, no place shall be without it. You will have it with you in your sorrow as in your joy, in your work-a-day hours as in your leisure. It shall be no respector of persons, but be shared by great and simple, learned and unlearned, and be as a language that all can understand. It will not hinder any work that is necessary to the life of man at the best, but it will destroy all degrading toil, all enervating luxury, all foppish frivolity. It will be the deadly foe of ignorance, dishonesty and tyranny, and will foster good-will, fair dealing and confidence between man and man. It will teach you to respect the highest intellect with a manly reverence, but not to despise any man who does not pretend to be what he is not."—(From William Morris's "Art and the Beauty of the Earth.")

CATALOGUE

MAIN GALLERY

AMERICAN AND EUROPEAN ARTISTS

OILS

BRANGWYN, FRANK
1. The Market Place.
(Loaned by Jean Mannheim.)

BROWN, BENJAMIN C.
2. Valley of the Ojai.

BLUM, JEROME S.
3. Beach at Bordifhera.
4. Reflections.

BALANDE, GASTON (H. C.)
5. Return of the Fishermen. (Salon, 1912.)
(Loaned by Mr. John W. Mitchell.)

BARLOW, MYRON
6. Peasant and Grandchild.
(Loaned by Mr. John W. Mitchell.)

COUSE, E. I.
7. The Image Maker.
(Loaned by Mr. Alexander Culver.)

CAZES, CLOVIS (H. C.)
8. Repos l'apres midi. (Salon, 1912.)
(Loaned by Mr. John W. Mitchell.)

CHARPENTIER, G.
9. Port of La Rochelle. (Salon, 1912.)
(Loaned by Mr. John W. Mitchell.)

DANNENBERG, A. (Societe Beaux Arts)
10. The Dunes, Hiddensee. (Salon, 1912.)
(Loaned by Mr. John W. Mitchell.)

DU MOND, FREDERICK MELVILLE
11. The First Furrow, San Fernando.

DEWEY, CHAS. MELVILLE
12. The Druid Oak.
(Loaned by Mr. Alexander Culver.)

DUNLAP, HELENA
13. The Senora's Garden, Monterey.
14. Summer Afternoon.

EATON, CHAS. WARREN
15. Pines of Knocke.
(Loaned by Mr. Alexander Culver.)

HARDY, DUDLEY (R. I.)
16. Lemon Silk Stocking.

HARTSON, WALTER C.
17. Evening in Gelderland.
(Loaned by Mr. William Matern.)

IWILL
18. Dans Les Sables, Ile de Noir Moutiers, Bretagne.
(Loaned by Mr. Paul S. Rattle.)

LIE, JONAS
19. The Witches' Pool.
(Loaned by Mr. Alexander Culver.)

LEROIX, G. P. (H. C.)
20. Modern Dinner Party, Villa Medici. (Salon, 1912.)
(Loaned by Mr. John W. Mitchell.)

LAURENS, JEAN PAUL
21. Dream of the Valkyrie.
(Loaned by Mr. John W. Mitchell.)

MANNHEIM, JEAN
22. Portrait of Mrs. Orr.
23. The Connoisseur.

MOUNCY, WILLIAM
24. Tongueland Church.
(Loaned by Mrs. J. A. Harvey.)

MONTALBODDI, RAFAELLO
25. At the Benificent Gate.

PAGES, JULES (H. C.)
26. Eucalyptus, Lamanda Park.
27. The Unwilling Dancer. (Salon, 1912.)
(Loaned by Mrs. Anita Baldwin McClaughry.)

PUTHUFF, HANSON
28. Laguna Hills.
(Loaned by Mr. William Matern.)

RITSCHEL, WILLIAM
29. Traveling Shadows.
(Loaned by Mr. Alexander Culver.)

REMOND, J. (H. C.)
30. Evening, River of Pont-Croix. (Salon, 1912.)
(Loaned by Mr. John W. Mitchell.)

REDMOND, GRANVILLE
31. Line of Light.
32. The White Cloud.

ROCCO, ANTONIO
33. Amalfi.
(Loaned by Mr. William Matern.)

RYDER, CHAUNCY F.
34. Cathedral Trees.
(Loaned by Mr. Alexander Culver.)

REID, ROBERT
35. The Gold Fish.
36. Springtime.

SEJTHOFF, GUSTIVE
37. The First Lesson.
(Loaned by Mr. William Matern.)

SHORE, HENREITTA M.
38. Sisters.

STARK, JACK GAGE
39. Moonlight, Granada.
40. Faywood Flats.
41. Late Afternoon Sunlight.

SYMONS, GARDNER
42. The Bridge

TANNER, H. O.
43. The Shepherd.
(Loaned by Mr. Alexander Culver.)

WAUGH, FREDERICK
44. Coast of Maine.
(Loaned by Mr. Alexander Culver.)

WACHTEL, ELMER
45. The Land of the Golden Light.

WACHTEL, MARION KAVANAUGH
46. Midsummer Evening.

WENDT, WILLIAM
47. The Land of the Heart's Desire.

YATES, CULLAN
48. The Rye Field.
(Loaned by Mr. Alexander Culver.)

SCULPTURE

BORGLUM, JOHN GUTZON
49. Portrait Bust, Mrs. Jessie Benton Freemont (1888).
(Donated by Elizabeth Borglum.)
50. The Dying Chief.
(This work elected Borglum as associate of the Societte Nationale des Beaux Arts, Paris.)

CALDER, A. STERLING
51. Ideal Head.
(Loaned by Joseph Greenbaum.)

WENDT, JULIA BRACKEN
52. Portrait Bust.
53. The Survival of the Fittest.

BLASHFIELD, E. H.

54. Classic Music, Attended by Melody and Harmony. Study for a Decorative Panel.
55. Study for a Group of Decorative Figures in the Church of Our Savior, Philadelphia.
(Loaned by The Fine Arts League.)
56. Study for a Figure in a Lunette in the College of the City of New York.
57. Study for a Figure of Holland for a Lunette in the College of the City of New York.
58. Study for a Head of the "Law" in a Decoration for the Court House at Wilkes Barre, Penn.
(Loaned by the Los Angeles Public Library.)

ETCHINGS

POPE, MARION HOLDEN

59. Cypress Point, Monterey.
60. Monterey Cypress.
61. Tattered Sails.
62. Campinile, San Marco.
63. Santa Jesuit, Venice.
64. Lucinda.
65. Evening on Grand Canal.
66. N' Felice.
67. The Twisted Tree.
68. The Villa Appia.
69. Villa d' Este.

GALLERY B
MEZZANINE FLOOR

A. BURLINGAME JOHNSON COLLECTION OF ANCIENT CHINESE PORCELAINS

GALLERY D
MEZZANINE FLOOR

EUGENE C. FRANK MEMORIAL COLLECTION

SCHOOL OF BELLINI

The second of the primitive schools was founded by Jacopo Bellini, the father of the two great painters, Gentile and Giovanni. Jacopo was the pupil of the Umbrian painter, Gentile da Fabriano, but he seems to have been more effected by the school of Padua, which was the true mother of the Venetian School. Giovanni Bellini (1443-1516), passed through such a variety of stages that he was a school of painting in himself rather than a single painter. His first works were somewhat dry, akin to those of Mategna, with a certain hardness and eccentricity in drawing. The compositions of his maturity are masterpieces in which scarcely any quality is lacking, not even a reflection of the color of his pupil, Giorgione, who died six years before him. In his laborous life this great artist traversed all the roads that lead from Mategna to Titian. One single gift was denied him: the power or the desire to represent movement.

70. Cupids.

EARLY ITALIAN SCHOOL

The Italian School in Venice sprang from the Island of Murano, where a Byzantine style tempered by a Sienese influence prevailed, but Jacopo Bellini was the true founder of the great Venetian School. A third element is the part played by Antono da Messina, successor of Van Eyck. The social life in Venice and courtly assemblies gave to Venetian painters no longer ascetic and morose ideals, but a smiling optimism which is now the essential characteristic of the Venetian painting and is expressed chiefly by the radiant splendor of their color. The influence of the Italian School was immense. It gave birth to Moretto (1498-1550) in the use of silvery tones. Tintoretto and Bassano (1510-1592), one of the creators of modern landscape, were the first examplers of Velasquez. Titian inspired Rubens and Reynolds, Tiepolo was imitated by the Spaniard Goya, to whom we may in a measure ascribe the origin of French painting in the second half of the nineteenth century. In these it may be said that the Venetian School still exists, different essentially in this respct from that of Flornce, which has known but one ephemeral and artificial resurrection in the group of English Pre-Raphaelites. But something was lacking to her that was the glory of Florence: gravity of life and depth of thought.

71. St. Katharine.
72. Night Scene.
73. The Holy Family.
74. Biblical Subject.
75. St. Anthony's Dream.

MICHEL PAGANO

76. The Fate of Actacon.
(From the Collection of Napoleon I.)
Actacon surprised Diana at her bath and for punishment she changed him into a stag, and he was torn to pieces by his own hounds.

77. Slaying of Argos.
(From the Collection of Napoleon I.)
Jupiter converted Io, his favorite, into a cow in order to protect her against the vengeance of his jealous wife, Juno. Juno discovered the deception and ordered Argos to watch Io, whereupon Jupiter commanded Hermes to free Io from the surveillance of the hundred-eyed Argos, and he succeeded by putting Argos to sleep and then killing him.

C. W. MILLER

78. Boy with Grapes. (Copy after Murillo.)

DEGLINE

79. Slaying of Argos.

TENIERS, DAVID

David Teniers, The Younger. Born at Antwerp in 1610, and was instructed in the knowledge of art by his father, and it is also said that he studied under Brouever. It is doubtful whether he became a scholar of Rubens, though he may have learnt much from the study of his color and general arrangement, though being a pupil of his father, he naturally imitated his manner; however, possessing a very superior genius, he gradually abandoned the brown and heavy tones used by him, and adopted those of a clear and silvery kind. His usual subjects are the familiar scenes of peasant and artisans recreating with the social pot and pipe, at a cabaret, or at their festive and joyous meetings at a kermis time. He executed an incredible number of canvasses, many of which contain from 20 to 100 figures. His contemporaries were Tilbong, Artois and Vanheil. His landscapes, particularly the smaller size, are animated by the charm of happiness depicted in the enjoyments of the peasantry, executed with a broad, free feeling, full of character and expression. In pasticci, or imitation, he has left many examples in the style of Titian, Bassan, Tintoretto, Giorgione. These possess much of the richness of color and force of those masters; their principal deficiency is in expression, and this may be traced to their Flemish origin. Many of his best works are dated 1647.

80. Heads (on wood).

VAN SEVERNDONCK

81. Sheep and Poultry.

VERBOECKHOVEN and DAINVAILLE

82. Landscape with Cattle.
Note: Dainvaille painted the landscape, and Verboeckhoven the cattle.

VAN LEER

83. Landscape.

DI TIVOLI, ROSA

Roos, Philip Peter; surnamed Rosa di Tivoli. Born in Frankfort, 1655; son of John Hendrick Roos, also a painter. Died in Rome, 1705. German School, Landscape and animal painter. He was the pupil of his father, whose style he used in earlier time. 1677 studied under Brandi, and later settled at Tivoli. He painted life-sized figures in a broad yet superficial manner and in heavy brown tones. He possessed remarkable talent, which was improved by parental instruction and by studies in Italy. On account of the liveliness of his fancy and his speed of execution, he was called Mercurius. He painted landscape adorned with cattle, buildings, ruins, etc. He was of a thriftless habit, and would often paint at a tavern and send the picture out to be sold, to supply his immediate wants. Such was his celerity that once, for a wager, he painted a landscape with several animals and a figure in less than half an hour.

84. Driving the Herd.

LA CROIX, EMILE

85. Landscape.

CORREGGIO, LUDWIG

86. Landscape.

STERNHOEFER, B.

87. Old Lady with Goats.

STURMTROEFEL, L.

88. The Old Oaks.

DISCHLER, H.

89. Old Bridge, Black Forest.

MINGUET, H.

90. Church Interior.

KOCKOCK, A. (M. A.)

91. Landscape.

KLEYN, LORENZ LUDWIG

Born at Demerara, British Guiana, in 1826. History and portrait painter; pupil of Antwerp Academy and student of the works of the Old Masters in Amsterdam. Went, in 1851, to Italy; spent many years at Rome, and after a sojourn in Stuttgart, returned to Holland in 1868.

92. Portrait of a Girl.

ASTUDIN, N.

93. In Normandie.

BORDIGHESE, F. KLENDGEN

94. Marine.

MALBRANCHE

95. Winter in Holland

96. Heidelberg on Rhine (unknown).

BAYLES, H. B.

97. Landscape.

SINCLAIR, MAX

98. Evening in Surrey.

VAN NEEST

99. Marine

HULK, A.

100. Ships on Strand.

101. Landscape (unknown).

MILLO, A. D.

102. Moonlight.

BAISCH HERMANN

Born, Dresden, 1846. German School. Landscape painter. After studying in the Art School at Stuttgart with Eugene Reid, went to Paris in 1868, where he was much influenced by the landscapes of Rouseau and Dupre. In 1869 entered studio of Lier at Munich. Professor of Carlsruhe Art School, 1880. Medals: Vienna, 1873 Munich, 1883, etc. He painted poetic landscapes with cattle accessories. His composition is simple and effective and his coloring harmonious. Rewarded at Vienna, 1873. (Eugene C. Frank's tutor.)

103. The Pasture (Sketch).

FRANK, EUGENE C.

Eugene C. Frank was born in Stuttgart, Germany, and when a mere lad entered the service of his country, first in the navy and later in the army. In 1861 he journeyed to New York and engaged himself as an engraver with Heliographic Engraving Company, in whose employ he remained for four years. In 1874 he took up the study of painting and worked under such able men as A. C. Howland, Alexander H. Wyant, Robert C. Minor, George Maynard, William Hart. In the fall of 1871 he went to Europe and pursued his studies at Munich and Carlsruhe under Professor Lier, Hermann Baisch, and Gustav Schoeulder. Following his extended course of instruction under these masters of the craft, Mr. Frank made an exhaustive tour of the West Indies, Africa and South America, finally visiting in turn all the art cities of France, Germany, Italy, Holland, England and Scotland. Returning at length to America, Mr. Frank maintained a studio in New York for ten years, later establishing himself in Wilkesbarre, Pa., from which place he came to Los Angeles.

Mr. Frank was a member of the Artists' Society of Munich, of Carlsruhe, and of Frieburg, and of the California Art Club of Los Angeles. He had exhibited in Munich and in Paris and held a gold medal and a diploma from the International Exposition in Jamaica. Special honors have been accorded this painter from works shown at the Crystal Palace, London; The National Academy and Academy of Design, New York; the Metropolitan Museum, the Chicago World's Fair, Chicago Art Institute, and San Francisco Art Association, Seattle Exposition, and Society of American Artists.

104. Landscape, Bavaria.

RICHARDS, T. ADDISON

Born London, Dec. 3, 1830. Landscape painter. Pupil National Academy, 1845-47. Elected A. N. A., 1848; N. A., 1851. First director of The Cooper Institute, New York. Classed in the Hudson River School. His words added to the views of Lake George and the White Mountains, which were visited by all of his associates; studied the richer, half tropical vegetation of Georgia and the provinces, where his early years were passed, although he was English by birth. His work is sometimes confounded with that of W. T. Richards, though only through similarity of names, for otherwise there is no great resemblance, nor were the artists related.

105. Puzzle Mountain.

SOMMER, C. A.

106. Landscape.
107. Twilight.
108. Landscape.

BRACKETT, WALTER M.

Born at Unity, Me., 1823. Self taught. First painted portraits and ideal heads. Later very successful in painting still life and fish. President of Boston Art Club many years. Studio in Boston.

109. Mountain Sunrise.

JOHNSON, DAVID

Born in New York, 1827. Landscape painter. Elected A. N. A. in 1860, and N. A. in 1861.

110. Landscape.

REMAINING GROUP OF THE BARONIAL WYMETAL COLLECTION

(Loaned by Mr. J. O. Koepfli)

Note: In presenting the following catalogue for the Wymetal Group, I wish to say in regard to these rare and valuable works of art, that, excepting the points relative to the artistic peculiarities of the various masters mentioned, it is translated from the "Cologne Catalogue." This "Cologne Catalogue" was, years ago, prepared by competent authorities at Cologne, and receiving the approbation of the late Dr. von Wymetal, was publicly issued in Germany.

Curator.

VAN UDEN, LUCAS

Born in Antwerp, Oct. 18, 1595. Died in Antwerp, November 4, 1672. Flemish School. Landscape painter. Son and probably pupil of Artus Van Uden (master of Antwerp guild in 1587, died in 1627-28). Developed under influence of Rubens, in whose pictures, as well as in others of Teniers, he often painted backgrounds, while both the masters supplied his landscapes with figures. Master of guild of Antwerp in 1626-27. His portrait was painted by Van Dyke.

111. The Monastery.

DOMENICHINO, DOMENICO ZAMPRIRI

Born, Bologna, 1581. Died, Naples, 1641. Bolognese School. Pupil Denis Calvaert, and afterwards of Carracci. Was the intimate friend of Albani and Guido. Aided Amibale Caracci on the Farnese frescoes. Was appointed by Pope Gregory XV. as architect and painter of the apostolic chamber; 1630 he went to Naples to decorate the chapel of St. Janaunris, but before he finished, was persecuted by the notorious cabal, the painters Corenzio, Spagnoletto and Caracciolo. It is suspected that he worried himself to death or was poisoned. Domenichino was rated second only to Raphael, but although a forceful and learned painter, he was commonplace in invention and wanting in ideality. His masterpiece is "The Communion of St. Jerome" in the Vatican, where it has ranked as a rival to Raphael's "Transfiguration."

112. Christ and the Woman at the Well.

VAN DER NEER, AART

Born at Amsterdam in 1603 died there November 9, 1677. Dutch School. He offers a decided contrast to Wynants and occupies an equally independent position. While the latter delights to represent his landscapes in bright, fresh daylight, and therefore usually in a cool, general harmony, Van Der Neer gives us, for the most part, canals with towns on their banks, lighted by the moon, and with a prevailing warm tone. No other painter, indeed, has so well depicted the deep, broad masses of shadow, as well as the effect of light, and peaceful tranquility of character observable on a moonlight night, with so much truthfulness and clearness. Often, too, he represents the same scenes under the influence of sunset, with a warmth and glow that equals Cuyp, with whom, indeed, he sometimes worked on the same canvas. Van Der Neer has been known to paint a smithy, with figures alternately lighted by the sun and the blacksmith's fire (Oppenheim collection at Cologne), but habitually his subjects were the rivers

and the water courses of his native country, either at sunset or after dark. Sometimes the moon sheds its light on tall trees and gables and windmills. His peculiar skill is shown in realizing transparency which allows objects—even distant—to appear in the darkness with varieties of warm brown and steel grays. He cleverly manages reflections in water, and balances the light on one side of a canal with dark masses of shadow on the other.

113. Moonlight Scene.

Over the wide branch of a river, the full moon is at the point of rising, appearing behind dark clouds. On both banks, between high trees, are the houses of a hamlet; in front, on the river, fishers in a boat; on the shore, various figures. This truly ideal little composition, which affects like a lyric, is most significant of the master's art. Wood. Height, 8¾. Breadth, 13 inches.

CARRACCI, ANNIBALE

Born in Bologna, Nov. 3, 1560; died in Rome, July 15, 1609. The most important of the Eclectic Schools was that of the Carracci at Bologna. This academy, which Lodovico Caracci (1555-1619) opened with Agostino (1555-1619) and Annibale Carracci, bore the name of the Incamminati. In spite of the opposition of the established painters, the School of Carracci was more and more sought from day to day, and it was not long before all the other schools of art in Bologna were closed. The study of nature, and the imitation of the great masters, were the fundamental principles of this school. There is a sonnet by Agostino Carracci, in which he defines the principles of the school agreebly to its system of studying and executing in the spirit of the great masters. He says: "Let him who wishes to be a good painter acquire the design of Rome, Venetian action and Venetian management of shade, the dignified color of Lombardy (that is, of Leonardo da Vivi), the terrible manner of Michael Angelo, Titian's truth and nature, the sovereign purity of Corregio's style and the just symmetry of a Raphael, the decorum and well-grounded study of Tibaldi, the invention of the learned Primaticcio, a little of Parmigianino's grace; but without so much study and weary labor, let him apply himself to imitate the works which our Niccolo (del'Abbate) left us here."

Annibale is by far the most distinguished of this family. His pictures are more diversified in style than those of Lodovico and Agostino, comprising paintings in the manner of several of the great masters. He was indeed the first to understand how to put in practice the principles of his school and that with a high degree of independent talent. We may always recognize the greatness of the painter in the powerful life which pervades his works, and, in cases where his feeling for nature is allowed to have scope, in his freshness and vigor.

114. Diana and Callisto.

Woodland scenery, bounded by a mountain chain. In the foreground, before a splendid blue lake, Diana is enthroned. She is surrounded by her nymphs; Callisto is on her knees. Wood. Height, 8⅝. Breadth, 10⅞ inches.

Note: It is known that a number of important artists sprang from the Carracci School, and that some of these celebrated pupils surpassed their masters in some respects. Their great pupil Francesco Albani was the unparalleled master of elegance. The Royal Pinakothek of Munich officially pronounced this superbly elegant picture a work of Albani. While the family of Wymetal would in no way object to possess an Albani instead of a Carracci (granted it were as excellent for Albani as this painting is for Carracci), it firmly holds, on the late possessor's authority, that this is a Carracci.

TENIERS, DAVID, THE YOUNGER

Born in Antwerp, Dec. 15, 1610; died in Brussels, April 15, 1690. This master takes by far the first position among the genre-painters of Belgium. Teniers was one of the first and also one of the most remarkable of those painters, who, possessing the complete command of all the powers of representation which then flourished in the Netherlands, applied them to illustrate the subjects of every-day life, or even, when tempted into higher regions, include them under the same genre-like treatment; for though the animated delineation of the peasant world, under the most varying forms, from the single figure of a peasant smoking his pipe to the throngs which gather at the festivities, was his favorite sphere, yet the influence of his uncle, Hell Brueghel, or of his father-in-law, Velvet Brueghel, appeared in many a scene from fancy, such as witches, incantations, etc. He is unrivalled in the treatment of these, as also of alchemist subjects. The qualities which most attract us in the works of Teniers are his picturesque arrangement, his delicately balanced general keeping, the exquisite harmony of coloring in his details, and that light and sparkling touch in which the separate strokes of the brush are left unbroken—a power wherein no other genre-painter

ever equaled him. On the other hand, all the charm of his humor can hardly atone for a certain coldness of feeling, while his figures and heads have a degree of monotony which is especially obvious in the scenes with numerous figures. Occasionally, also, too decided an intention is seen in his arrangement; so that about the whole his greatest triumphs are attained in pictures of few figures.

115. The Witch.

In the foreground of a landscape over which the full moon is rising, lit by her rays, stands an aged witch. She is reading formulas, and is surrounded by a few demoniacal figures. Spectres of all kinds in the air. At the bottom and to the right is the master's monogram: D. T. Wood. Height, 10⅜. Breadth, 8 inches.

RENI, GUIDO

Born at Calvenzano, near Bologna, November 4, 1575; died in Bologna, August 18, 1642. Son of Daniele Reni, a musician; pupil of Denis Calvart, afterward of the Carracci. For a time he was the favorite pupil of Lodovico, but he soon aroused so much jealousy that he was dismissed from the academy. After painting several years in Bologna, where his pictures excited much admiration, he went to Rome, about 1608, with his fellow pupil, Francesco Albani, and notwithstanding the opposition of Caravaggio and Annibale Carracci, then at work in the Palazzo Farnese, he soon won an honorable position.

One of the most brilliant masters of this period and great for all times, this most eminent pupil of Carracci was gifted with a refined feeling for beauty, both in form and in grouping. In a freer period of art he would probably have attained the highest excellence. The progressive development of Guido was singular of its kind, for each period was marked by works of dissimilar style. Those of his early time have an imposing, almost violent character; grand, powerful figures; majestically arranged, and dark shadows, resembling the naturalistic. At a subsequent time this fondness for the powerful became moderated, and a more simple and natural style of imitation succeeded. His works of a later period are of a pale silvery gray. Not many works of art are so well known and so much appreciated as his "Aurora."

116. The Assumption of the Blessed Virgin (Oil Sketch for a large Altar Picture).

Mary is being carried upward by angels. The apostles stand amazed about the vacant tomb. Canvas. Height, 20⅞. Breadth, 13¼ inches.

MASSYS, QUINTEN

Born in Antwerp before 1460; died there between July 13 and Sept. 16, 1530. Flemish School. History, genre and portrait painter; perhaps pupil of Dierick Bouts.

While the painters of the Van Eyck School had for the most part painted figures of small size, Massys painted them of three-quarter life-size, or of full life-size, showing in his religious subjects an intense and sometimes exaggerated sentiment. His flesh tones are clear, his draperies harmonious in color, and his execution careful and elaborate. His style, which marks the close of the early Flemish School and inaugurates a new period, is distinguished by more independence of thought and greater artistic freedom than that of any previous painter in the Low Countries, excepting the Van Eycks.

A number of his pictures, representing sacred subjects, exhibit, with little feeling or beauty of form, such delicacy of features and earnestness of expression, tenderness and clearness of coloring, and skillfulness of careful finish, as worthily recall the religious spirit of the middle ages, though at the very termination of them.

117. The Holy Family.

The Madonna and Child are in the foreground. St. Joseph approaches them from behind, while an angel descends on the group from above. A charming landscape is in the background. A most interesting picture, beautiful in many respects and typical of the master in its many perfections, at the same time, also in its imperfection, particularly perceptible in the angel, it is a clear example of his art. Wood (arched at top). Height, 34⅜. Breadth, 22 inches.

SCHOOL OF MURILLO

(Murillo has always been one of the most popular painters—not in Spain alone. His works show great technical attainment without much style, and a strong feeling for ordinary nature and for truthful or sentimental expression without

always lofty beauty or ideal elevation. His subjects may be broadly divided into two great groups—the scenes from low-life (which were a new kind of experiment in Spanish art, so far as the subjects of children are considered), and the Scriptural, legendary, and religious works. Works of the former class belong mostly to the earlier years of Murillo's practice. In 1658 Murillo undertook and consummated a task which had hitherto baffled all the artists of Spain, and even royalty itself. This was the establishing of a public academy of art.

118. Girls with a Dog (style of Murillo).

ZAMPIERI, DOMENICO

Called Domenichino, born in Bologna, October 21st, 1581; died Naples, April 15, 1641. Bolognese School. Son of a shoemaker; pupil of Denis Calvaert, afterward of the Carracci at the same time with Guido and Albani, who became his intimate friend. Domenichino was rated in the last century as second only to Raphael; but although surpassing most of his contemporaries by his genial feeling for nature, his very great technical skill and also by the charming simplicity of his style, he is not remarkable for the force of his imaginative faculty. While Domenichino is often cold and studied, there is on the other hand a noble character of beauty and much grace in his pictures.

119. Allegorical Portrait. Canvas; Height, 29¾; breadth, 24⅝.

120. STUDY AFTER LIFE, representing a Young Girl. Time: French Revolution.

"The lively frivolity of Rococo, with its freaks and fancies, was no longer adapted to the boudoir of the age of the revolution, which had been turned into the political council room. Women and girls cast aside their ordinary attire, and put on straight falling drapery, discarded their heeled shoes and bound sandals around their feet and tied their hair in a Greek knot. Dressed in white raiment without adornment, but decked in the virtue of simplicity, they appeared in the cabinet of the president in order to surrender their jewels for the salvation of their country, like those Roman matrons in the time of Camillus."
In this sympathetic portrait (bust) we meet a good specimen of the French art during the Revolution—an art which, in accord with all the phases of that epoch's life, sought to reproduce the antique ideal. Canvas. Height, in frame, 21¼. Breadth, 17⅝.

COPY AFTER TITIAN.

(Titian, or Tiziano, born in 1477; died 1576; is entitled, by the totality of his pictures, to be called the greatest of all painters; for while others may have surpassed him in single qualities, none have equaled him in general mastery. In landscape as in figure painting, in sacred as in profane subjects, in ideal heads as in portraits, in frescos as in oils, he is "facile princeps"; and whether we chiefly prize grace, tenderness, character and dramatic power, or drawing, composition, texture, color, and chiaroscuro, we are sure to obtatin the highest satisfaction in studying his works.)

121. The death of St. Peter Martyr, (Old Copy after Titian.)

This is a very old and excellent copy of the original. The latter burned in the Chapel of the Rosary in S. S. Giovanni e Paolo, Venice, August 1, 1868. Wood (transferred to canvas in Paris in 1799), arched at top; height 16 ft. 8 in. x 10 ft. The Saint wounded, lying prostrate at the edge of a wood, the hired murderer grasping his mantle and bending over to strike the fatal blow with his sword; to the left, the saint's companion flying in terror; to the right, in the distatnce, the suborner of the murderer on horseback, with a satellite hurrying from the scene; above two angels with the palm of martydom; background, a mountain landscape. St. Peter Martyr, born in Verona about 1250, was director of the Inquisition in Italy under Gregory, the ninth, and Innocent, the fourth, and persecuted heretics of Milan with so much zeal that they assassinated him. This was one of the great masterpieces of the world. The dramatic power of the figures, the ineffable charm of the descending angels, the grandeur of the landscape background, and the incomparable harmony of tone can never be forgotten by those who were privileged to see it. It was painted in 1528-30, in competition with Palma Vecchio and Pordenone, for the benefit of St. Peter Martyr, and placed, April 27, 1530, over their altar in S. S. Giovanni e Paolo, Venice; carried by the French to Paris, where it was transferred to canvas; returned to the church in 1816; removed temporarily in 1867, during repairs in the church, to the Chapel of the Rosary, and burned there, on the night of August 16, with other valuable pictures. (Cyclopedia of Painters and Paintings.) Canvas. Height, in frame, 26. Breadth, 17⅝ inches.

MISCELLANEOUS

VAN DYKE

122. Knight of Malta.
(Loaned by Mr. Raffoello Montalboddi.)

OLD SPANISH SCHOOL

123. Landscape.
(Loaned by Mr. Marshall Laird.)

TENIERS, DAVID, (THE YOUNGER)

124. Inn Scene.
(Loaned by Miss Frances Wills.)

BIRD, E. (R. A.) 1797.

125. The Philosopher.
(Loaned by Mrs. J. H. Goldworthy.)

BROWN, FULTON (R. S. W.)

126. In the Monastery.

127. The Cavalier.
(Loaned by Mr. Marshall Laird.)

CULVER, KATHERINE

128. Count Olivores.
(Copy after Velesquez.)

BROWN, M. G.

129. Portrait Alexander H. Stephens.
(Loaned by Mr. Alexander Culver.)

BORGLUM, J. GUTZON

130. African Sheep (1891).
(Donated by Elizabeth Borglum).

131. Don Thomas y Cuerta (1892).

BORGLUM, ELIZABETH

132. Sala Capitular (1892).
(Council Chamber of the Cathedral, Toledo, Spain.)

133. St. Cecelia (unknown).
(Loaned by Mrs. J. O. Koepfli.)

The Gallery of Fine and Applied Arts, Museum of History, Science and Art, is open every day from 10:00 o'clock A. M. to 4:30 o'clock P. M., excepting Sundays and Wednesdays. On Wednesdays it is open from 10:00 to 12:00, and Sundays from 2:00 to 5:00 o'clock P. M.

Many of the paintings are for sale. For prices, apply at desk or at the office of the Curator.